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1898

My Mary Dear

Fred J Hamill

Composer

Kera

Illustrator

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My Mary Dear

MUSICAL SUP-
PLEMENT OF THE
NEW YORK JOURNAL
AND ADVERTISER
NOV 6
1898

AS SUNG IN
J.H. HAVERLY'S
SUPERB
MINSTRELS
COMPOSED BY
FRED J. HAMMILL



PUBLISHED BY OLYMPIA MUSIC
-CO. 289 WABASH AVE. CHICAGO,
CORNER 1ST AND 2ND STS. 1898

Produce Music
Lending Library

Blue Hill, Mass
Dec 979 = 71

Vp. 011847
1898
MY MA

MY MARY DEAR.

Arr by HANS S. LINE.

By FRED J. HAMILL.

Andantino amoroso.

1. When
2. Come

The piano introduction is in 3/4 time, marked *Andantino amoroso*. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a gentle, flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *ff* (fortissimo) at the beginning and *p* (piano) later in the piece.

first I saw your sweet face, Ma-ry dear, 'Twas then I learned to love you, Ma-ry
tell me do you love me, Ma-ry dear, And will you be my own, my Ma-ry

The vocal line is written in a treble clef with a key signature of two flats. The lyrics are: "first I saw your sweet face, Ma-ry dear, 'Twas then I learned to love you, Ma-ry tell me do you love me, Ma-ry dear, And will you be my own, my Ma-ry". The piano accompaniment continues with a steady, rhythmic accompaniment in the left hand and a melodic line in the right hand.

dear. Ev-'ry flow-er, ev-'ry bird in the wood-land here has heard, How
dear. We'll be hap-py all through life, if you'll let me call you wife. Say,

The vocal line continues with the lyrics: "dear. Ev-'ry flow-er, ev-'ry bird in the wood-land here has heard, How dear. We'll be hap-py all through life, if you'll let me call you wife. Say,". The piano accompaniment provides a consistent harmonic and rhythmic support.

much I real y love you, Ma-ry dear. When I walk a-mong the flowers where we
is your an-swer yes, my Ma-ry dear. Let us walk a-gain to-day, through the

The vocal line concludes with the lyrics: "much I real y love you, Ma-ry dear. When I walk a-mong the flowers where we is your an-swer yes, my Ma-ry dear. Let us walk a-gain to-day, through the". The piano accompaniment ends with a *mf* (mezzo-forte) dynamic.

* spent such hap - py hours, I'm think - ing of you al - ways, Ma - ry dear..... Ev - ry
 wood - lands bright and gay, And lis - ten to the birds sing, Ma - ry dear..... As we

hill and ev - ry dale, seem to tell some pretty tale, They tell of you, my sweetheart, Ma - ry dear.....
 did in days of old, when your eyes first to me told, I would win you for my bride, my Ma - ry dear.....

CHORUS.

Ma - ry dear..... my Ma - ry dear..... Let me

on - ly see your face, my Ma - ry dear..... Be you ear - ly, be you late, I'll be

wait - ing at the gate, I'll wait for you, my an - gel Ma - ry dear.....

QUARTET *ad lib.*

1st Tenor. Oh, Ma - ry dear, my Ma - ry dear, my Ma - ry dear, Let me
 2d Tenor. Solo. Oh, Ma - ry dear, my Ma - ry dear..... Let me
 1st Bass. Ma - ry dear,..... my Ma - ry dear, my Ma - ry dear, Lot me
 2d Bass. Oh, Ma - ry dear, my Ma - ry dear,

on - ly see your face, my Ma - ry dear,..... Be you ear - ly, be you late, I'll be
poco rit.
 my Ma - ry dear, Be you
 on - ly see your face, my Ma - ry dear,..... Be you ear - ly, be you late, I'll be

wait - ing at the gate, I'll wait for you, my an - gel Ma - ry dear, Ma - ry dear.
rall
 wait - ing at the gate, I'll wait for you my an - gel Ma - ry dear, Ma - ry dear.